

MORE MEDIA HYPE: The Daily does OJ — SEE PAGE 4

MCGILL DAILY *CULTURE*

VOLUME 84 • NUMBER 3

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THURSDAY, SEPTEMBER 15, 1994



TODAY'S LESSON

1. YOU ARE ONLY AS GOOD AS WE SAY YOU ARE
2. ONLY ASK THE QUESTIONS THAT ARE ASSIGNED TO YOU
3. NOTHING IS WORSE THAN THE DISAPPROVAL OF OTHERS
4. DON'T WORRY WE WILL TELL YOU WHAT TO DO

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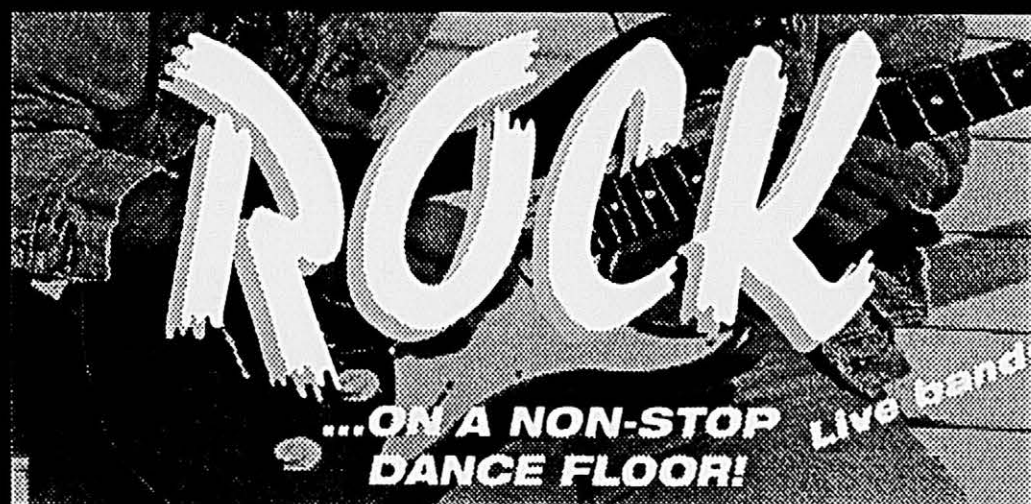
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O.J. coverage revisited

More than just the 'fall of a hero'

BY MARIE-JOSÉE JOHNSTON

Look, I know you're probably tired of hearing about O.J. Simpson by now, but one day these O.J. trading cards are going to be worth a fortune! Really! Or how about an O.J. watch? T-shirt? What a steal! Maybe an O.J. lunch-box, perfect for going back to school. Or better yet, for just \$26.99 you can buy an authentic O.J. video which contains the car-chase, background information on Simpson, plus complete courtroom footage.

The countless ways of consuming the O.J. craze make it hard to remember that two people were actually murdered. An O.J. sound-bite is a good placebo - really, try one! It makes it so easy to forget substance. It's like *news-lite*, a no calories, less fat sort of thing.

I promise you, there is absolutely no obligation to look beyond the candy-coated spectacle and see any real issues here. Barbara Ehrenreich writes, "we are starved for any sort of tribal experience." So, the whole thing is just a way of uniting people in a harsh individualistic world, a national bonding around the television set. As one newspaperman said of O.J., he "brought us together."

But let us first thank the proud sponsor of this O.J.-induced group-hug — the media. They faithfully brought us from car-chase to courtroom, and as Peter Jennings told us, it was overwhelming to be a journalist actually "participating" in the making of the story. One local L.A. reporter actually broke down on television, which was completely understandable considering "the stress [he'd] been through."

This amazingly thorough coverage actually exceeded the time given to Clinton's State of the Union Address, or even the coverage of Nelson Mandela taking over political rule in South Africa. We learned more about O.J.'s DNA samples than we did about the origins of civil strife in Rwanda, but we wouldn't want to compare the number of lives lost here because that would be missing the point.

don't look too deep now

What point you ask? Well, after I watched tv, I wasn't quite

sure, but I'll repeat, there is absolutely no obligation to look deeper than the images on your television screen. And anyway, is a point really necessary if you're being entertained?

But if you did insist, and if you did look beneath the surface, you might wonder if the issue of race was involved, especially in a country marked by hundreds of years of racial violence. The police force that arrested O.J. is the same group of L.A.'s finest that brutally beat Rodney King.

You might even suspect that Nicole Simpson's blonde hair and blue eyes made the crime more horrendous to some people watching. You might wonder if the colours of skin involved increased airtime.

You might also wonder why

coverage. But then your mind might wander. You might start to question why there is so little emphasis on the woman who died. You might ask how her death fits into a broader trend of domestic violence.

Could you maybe call domestic violence an epidemic when it affects four million American women each year (one every five seconds) and kills four women each day? Consider what the National Action Committee on the Status of Women wrote in the 'Women we Honour' report: "...of all cases of femicide [homicide of women] between 1974 and 1990, between 64% and 82% were 'intimate femicides' (women killed by their male intimate partners)."

A survey done by the Toronto Women's Safety Project reported that 27% of women had been subjected to physical violence in an intimate relationship; 50% of these physically assaulted women were also sexually assaulted, and 25% had been explicitly threatened with murder.

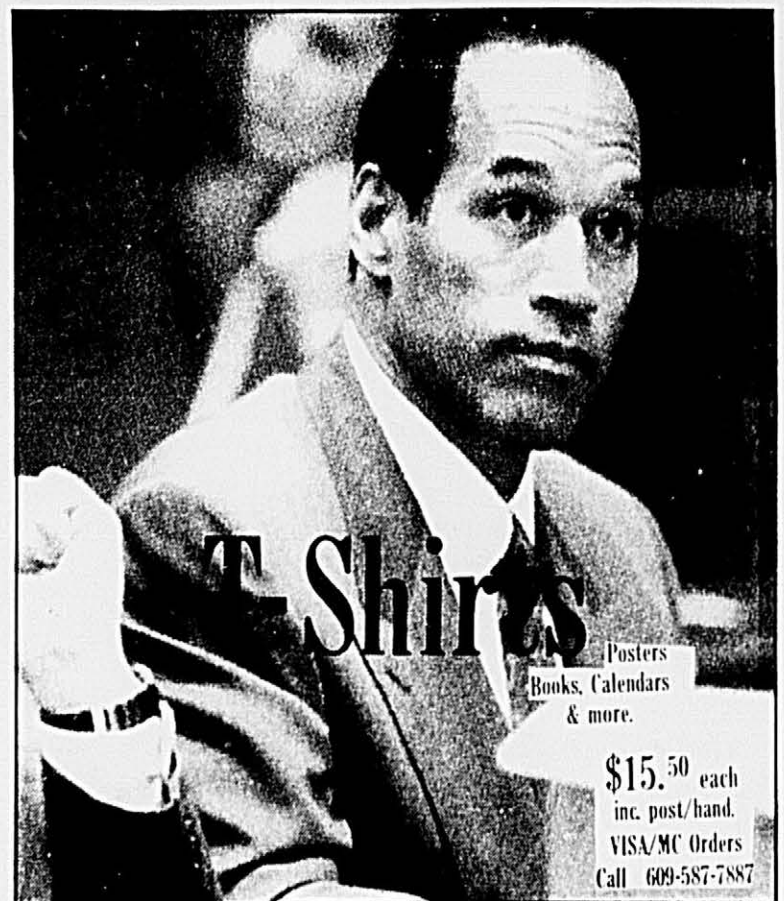
And you might recall O.J. Simpson's history of domestic violence — a pattern that is common across the continent. In 1989, Nicole Simpson called the police

nine times for protection, and in 1993, she told the police that her ex-husband was threatening to kill her. So I guess you could say this story is not really unique. But then again, why should the police get involved in family matters?

What all these woman-activist types forget is that sports is just a game, and boys will be boys. What? A link between sports and violence?

So what if Super Bowl Sunday is the day with the highest incidence of domestic violence against women in the United States? You probably also don't remember when Charles Barkley, NBA superstar said, "This is a game that, if you lose, you go home and beat your wife and kids." And I'm sure that when Joe Paterno, (Penn State University football coach) said, "I'm going home to beat my wife" after an upset in September, 1989, he was just kidding.

It's probably better not to read the long list of cases linking sports-stars with sexual assault. You probably won't hear about



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a recent University of Arizona study that found that male college athletes are more prone to commit acts of violence against women than men who do not play competitive sports.

It's probably just coincidence that so few cases where women report assaults from professional athletes make it to trial (less than

one in ten of reported assaults). And let's not worry about the alarmingly high incidence of multiple assaults and underage assaults in these cases.

I don't know. I think I've had enough thinking for one day. I'm just going to sit here sipping coffee out of my O.J. Simpson coffee mug and watch a little tv.

Sports and Sexual Violence

May 1994 — Kamari Charlton (football player) at Florida State University is jailed on felony rape and assault charges. He remains on scholarship with room and board privileges.

October 1993 — University of Washington (football) wide receiver Jason Shelley is expelled after being arrested for breaking into a dorm and raping an 18 year-old woman.

February 1993 — Michael Darrow, a reserve University of Washington (football) linebacker is convicted of assault and menacing of a 13-year-old girl.

November 1991 — Safety Greg Cox of the San Francisco 49ers (football) is charged with rape.

July 1991 — Mike Tyson is charged with the rape of Miss Black America beauty pageant contestant. A civil suit accused Tyson of unwanted fondling of ten of the twenty-three pageant contestants.

February 1991 — An unidentified member of the Boston Bruins (hockey) team is accused of sexually assaulting a USAir flight attendant during a flight.

February 1990 — Los Angeles Raiders (football) player Aaron Wallace sexually assaults a woman in a suburban Dallas parking lot.

January 1990 — Los Angeles Dodgers (baseball) star Darryl Strawberry was arrested after beating his wife and pointing a gun in her face while watching the 1990 Super Bowl.

August 1989 — Boston Red Sox (baseball) pitcher Wes Gardner is arrested for assaulting his wife.

June 1989 — Seattle Supersonics (basketball) star Dale Ellis is convicted of assaulting his wife and resisting arrest. He is fined \$196. The verdict came shortly after Ellis signed a six-year, \$7,300,000 contract.

June 1989 — Four Washington Capitals (hockey) players gang-rape a 17-year-old girl in an alley behind a sports bar in Georgetown (DC).

April 1989 — University of Oklahoma (football) player Charles Thompson is charged with rape.

January 1989 — Retired football star O.J. Simpson pleads no contest to charges of assault against his wife.

September 1986 — Four University of California-Berkeley (football) players are accused of gang-raping an 18-year-old woman in the stairwell of her dorm. The school rules that the players are required to attend counselling sessions.

October 1985 — Michael Kay Green, a bodybuilder and former football player at the University of Washington, is arrested after a two-month crime spree in which he attacked nine lone women.

June 1985 — Carl Garrett, former NFL (football) star, draws a nine-year sentence for sexually assaulting a 12-year old girl.

— an annotated list taken from *The Activist Men's Journal*, July 1994.

Daily days are here again!

Every year we offer seminars for eager young reporters or wanna-be journalists and *Dailyites*. Here's a schedule of upcoming events:

Saturday, Sept. 17

Zen and the art of Photojournalism with *Daily Photo* editor Derek Fung. Noon — 3p.m.

Tuesday, Sept. 20

Libel Seminar with lawyer Michael Bergman. Bring food. 11 a.m.

Wednesday, Sept 21

Investigative writing seminar by Dan Robins.

Thursday, Sept 22

Political issues in the media with *Mirror* news editor Chrsi Sheridan and *Daily National Affairs* editor Dave Austin.

Saturday, Sept. 24

The Pagan World of Layout and Design with *Daily* layout and design co-ordinators Jason Ridgley and Kristin Andrews. Free coffee, but bring your own eatables. Space somewhat limited. Sign up in *Daily* office.

Watch the *Daily* for further info and exact times. All seminars will be held in the *Daily* bunker, Union B-03.

SOCIAL CONDITIONING?



HYDE PARK

Watch your record collection Natural Born Killers sullied by more than bad music

An opinion submitted by Dan Loomer

I think Oliver Stone must have raided my C.D collection in the process of creating his latest cinematic offering, *Natural Born Killers*. However, it's not the forever sullied music, but overexposure to media hype that has forced me to seek refuge in Hyde Park.

Stone has certainly borrowed heavily from the archives of our collective TV consciousness in an attempt to transport mainstream filmmaking beyond the traditional trappings of a Hollywood movie. The director combines everything from references from sixties sitcoms to current Coke commercials in creating a mixed-media mayhem of parody and pastiche.

The movie chronicles the adventures of serial killers, and lovers, Mickey and Mallory Knox (Woody Harrelson and Juliette Lewis), as they shoot and stab their way across the consumer culture wasteland of the Southwestern United States and into the hearts and minds of deviant-addicted Americans. The story of their gruesome and violent rampage is captured intermittently through the schizophrenic eye of Stone's camera and the subsequent stylistic hype of news media coverage; epitomized in the pursuit of the pair by the egomaniacal host/reporter/producer of the fictional tabloid television show "American Maniacs" (Robert Downey Jr.).

Stone's objective is to de-glamorize the glorification of violence in mainstream media by juxtaposing the brutal immediacy of the pair's killing spree with their high-gloss television treatment, while simultaneously attempting to downplay the movie's bloodthirsty potential with the use of disarming camera tricks, distracting music, and diffusive black humor. The comparison is consummated in an unintentionally interactive interview between Mickey and the reporter that contrasts the purity of the psychotic's motive to kill and the media's parasitic response to cover the events.

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

LETTERS

Moore misspellings

Dear *Daily*,

I noticed in your Tuesday issue that you are using American rather than Canadian spellings in this year's *Daily* (ex. 'underground cultural center' p.3). Perhaps you have US spell-checking software installed on your computers. I hope you see to it that this error is corrected. McGill is still a Canadian school, in the meantime at least. Besides, when you run a feature article complaining (rightly, I think) about US intervention in Haiti, you should perhaps also give some thought to US cultural intervention here at home.

Another note: I was pleased to see Jason Prince's article about the closure of the Library Science library. The Religious Studies library is likely to be next. I hope the *Daily* continues to follow the story; Mr Ormsby seems bent on dismantling our entire library system. As he

crowds more and more libraries into the McLennan-Redpath complex, books are being thrown away—supposedly because of lack of space—all the time. When the library throws away what it considers unscholarly junk (old popular novels, outdated how-to manuals, etc.) historians at McGill cringe. One of the library's most valuable collections, the Redpath Tracts, consists of just that, unscholarly junk—from the seventeenth and eighteenth centuries. The library's policies are inconsistent, and students should be made aware of it. Only student and faculty resistance will put an end to Mr Ormsby's 'money-saving' measures.

Gibran van Ert
Arts U3

SINCE 1911
Vol. 84 No. 3

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MCGILL DAILY CULTURE

Twenty-one years of repression

BY SANJEEV SHAH

Twenty-one years ago, on September 11, 1973, the Chilean military establishment destroyed the dreams and aspirations of the Chilean people by overthrowing the popularly elected government of President Allende.

As the military dictator Augusto Pinochet assumed power, the days of Allende's "Chilean Miracle" were severed and Chile became a dictatorship backed by the weight of US interests.

Thousands were butchered in the first weeks after the coup, and 10's of thousands more were imprisoned in the Chilean National Stadium. The oppression continued for decades. During the last twenty-one years, countless teachers, workers, journalists, intellectuals and opposition members have been declared missing after allegedly committing crimes against the state, according to Amnesty International reports.

The press has been stringently monitored and social programs were drastically cut after the coup. Although the system has opened up somewhat in the last four years, with the introduction of a multiparty system and so-called free elections, Pinochet still rules.

On September 11, 1994 at the Strathearn Centre at 3680 rue Jeanne-Mance in Montreal, Association Aracaria and Amigos de Punta Final organized what was called, "An Evening of Solidarity" in commemoration of the Chilean coup.

The evening consisted of two speeches by prominent figures



President Allende of Chile in the palace in Santiago on his last day

in the Montreal Chilean community, and a few musical sets featuring folkloric music by the Ponce Sisters, Auccan, and Expression, a Mexican Illapa band.

The first speaker, Marcela, accompanied by a guitar and flute duet as well as a slide presentation depicting scenes from the day of the coup, issued a

dered for their denunciations of the repressive regime.

Later, I spoke with Andres Fontecilla, an Anthropology student at Université de Montréal. Although only twenty-six years old, Andres remembers very vividly the day of the coup. His mother was out at work, his brother had just gone off to

"a moral lesson which will punish felony, cowardice and treason."

When speaking of present day Chile, Andres seemed even more angered. He spoke of how, with the imposition of the new so-called democratic system in Chile, many segments of the left are now being co-opted by the

"The people, united, shall never be defeated"

moving speech reminding us of the meaning behind the gathering.

She reminded us that Salvador Allende had established a just and dignified government without a single shot being fired in a world dominated by Goliaths unprincipled in their use of violence to achieve their goals. Marcela told me of friends and family that have been missing for years, most probably mur-

dered for their denunciations of the repressive regime. Later, I spoke with Andres Fontecilla, an Anthropology student at Université de Montréal. Although only twenty-six years old, Andres remembers very vividly the day of the coup. His mother was out at work, his brother had just gone off to

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centralists and rightists.

He said due to the prevalence of American influence, Chile is becoming a place "where the worth of the person is measured by the thickness of his or her wallet."

The Ponce Sisters, the first musical act of the evening, have been political exiles from Chile since 1976 and have used their music as a tool to teach the

Montréal community about the struggles of the Chilean people. With their guitars, the Ponce sisters led the assembled guests through a set comprised of Latin American folk and revolutionary songs.

They covered artists like Victor Jara, the Chilean folklorist who was murdered in the Chilean National Stadium by the military for his protest songs, and Violetta Para the matron-mother of Chilean folk music.

Their last piece, "Gracie a la Vida," a lullaby, was dedicated to America's Aboriginal people, recognizing the fights of the Chiapas Indians in Mexico and the Mohawks here in Quebec.

The second band, Auccan, comprised of students in their early twenties, played an upbeat and uplifting set strictly devoted to songs with political meaning. The band, headed by Carlos Cornego, performed six pieces, one of which, a poem entitled, "Donde Estan?" (Where are they?) is by Pablo Neruda, the Nobel Prize winning member of the Chilean Communist Party. The poem is written in memory of the thousands of innocent people missing in Chile.

After leading the audience through the refrain of a Chilean folk song "The people, united, shall never be defeated!", Auccan ended their set with a poignant political message. Carlos Cornego spoke alerting us to the fact that it was the US government that had funded the coup-d'etat in Chile and that it is once again the US government that is on the verge of invading Haiti in 1994 in the interest of profit and power.

Theatre for the people

KLARA A. BANASZAK

Right. I'm supposed to meet my friends at the OK Theatre Space, 3710 St. Laurent, second floor — five minutes ago. I see a fabric outlet, a pizza place, a bar.....but no Theatre Space, OK or not OK. Then I spot a small white door hidden behind the fabric outlet. And on the small white door are small blue numbers. 3710. So I go in.....

Up some stairs, there is a landing — also small and white. This place exudes non-committal. On the landing are two white doors facing one another. One of them has a small black & white photocopy of the Banana Boots publicity poster — David Fennario, writer and performer, squinting out at me through Lennon glasses.

Inside that door (which I correctly guess to be The One) is a long narrow room with many chairs and few people. It is permeated by an 'infinite air of doom'. (This, I find out from the program.)

There is also a slide show — vaguely discernible as Kodak moments from

Montreal. Well — the programme does say David Fennario's work was first inspired by this city. I wonder why.

I notice that "there will be one five minute break followed by a 15 minute discussion with the playwright for those who dare to stay," and I wonder about that too.

My friends have arrived. The music is swallowed up by silence and expectancy. David Fennario walks up to the stage, casual in old jeans, running shoes and a black bomber. Sits. Thumbs through a copy of his play, *Balconville*, and begins to read.

That play, which won a Chalmers award as best Canadian play of '79, depicts the French/English conflict in Verdun and Pointe St.-Charles in Duplessis' Quebec. Fennario's roots in Montreal.

This play, *Banana Boots*, also sketches out that conflict. It is autobiographical: Fennario playing Fennario — from childhood to epiphany.

On the stage before me, an image is being formed of a working class neighbourhood in Verdun 40 years ago.

Fennario is telling us his story: coming from an anglo family in the midst of poverty, social and religious conflict and political oppression — "le grand noirceur" of Québec under Duplessis.

This idea of conflict — poverty vs. wealth; protestant vs. catholic; French vs. English — is the major undercurrent of the play. The words, the songs, the stories, are all swept along on a wave of political tension. It is especially striking now because of the new PQ government and the impending referendum and prospect of sovereignty.

Banana Boots is more than a mere autobiography because the disagreements Fennario acts out are still present — looming large over our heads. Not just the French vs. English in Quebec, but also the Protestant vs. Catholic in Northern Ireland.

Fennario brings us there as well — to Belfast — to the heart of another bitter conflict. Here, as the story unfurls and Fennario's play *Balconville* runs at the



David Fennario, socialist playwright

CONTINUED ON PAGE 13

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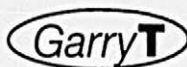
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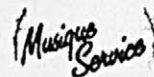
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Spirits calling

Gil Scott-Heron playing at Club Soda

BY GAIL BELVETT

With absolutely nothing to go on I had to acquaint myself with an artist. Gil Scott-Heron will be in town on Thursday at Club Soda promoting his new album entitled *Spirits*. Scott-Heron has been away for a long time - both from the industry and Montreal.

His influence knows no boundaries. Despite June Jordan's recitation of *The Revolution Will Not be Televised* in the film *A Place of Rage*, and his legendary status among rappers, no library I checked had anything quantitative on this infamous poet.

Left with no other option, I simply listened - closed my

Most of his music is

inspired, "Suddenly.

Magically."



PHOTO BY: ANDREW BAKER

Gil Scott-Heron plays at Club Soda tonight.

microbiology text book, screwed in a red light bulb (for atmosphere), and pressed play. This is what I heard:

The first track, *Message to the Messengers*, has a great opening. It's a rumbling, almost like thunder, and it evolves into his voice. A voice reminiscent of Barry White's although a little more baritone and gritty, but with that same lulling resonance.

Message to the Messengers is addressed to rappers. Scott-Heron breaks it down: "If you're going to be speaking for a whole generation, and you know enough to try and handle their education, be sure you know the real deal of our past situation, and ain't just repeatin' what you heard on a local TV station."

So I expected to hear more of the same - a funky bass line with conscious lyrics laid on top. However, the rest of the album is decidedly more jazzy; John Coltrane wrote the music for the title track, and Ali Shaheed Muhammed (of a Tribe Called Quest) wrote the music for "Don't Give Up".

Don't let this album wash over you. It's not background music. You have to listen to it a couple of times to understand it. Then you have to listen to it again, this time to hear the music. Listen for that zipper-like bass, and for when the piano and horn start to compete for your attention.

Scott-Heron refers to the music and poetry on this album

as "spirituals", as most of his music is inspired, "Suddenly. Magically". There is a passage in the disc insert that gives good insight (however brief) into Scott-Heron's motivation and purpose.

However, I'll borrow a quote from one of my professors, "talking (in this case writing) about music is like dancing about architecture", so go out and see Gil Scott-Heron in concert on Thursday, or pick up his latest album, lie down on your futon, and press play.

Gil Scott-Heron will be appearing at Club Soda on Thursday September 15 at 8:00pm. Tickets are \$23.50.



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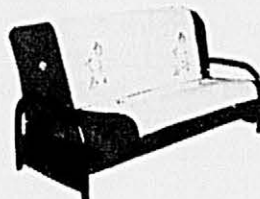
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A US plan for Cuba

A recent article released in the San Francisco Chronicle, revealed that since 1981, 37 American federal agencies including the Department of Defence and the CIA have been involved in preparing Operation Distant Shore, a plan to meet mass migrations (as a result



of counter-revolutionary movements in Cuba) The recent U.S. immigration policy to restrict Cuban refugees from claiming landed status is part of the American plan to heighten economic and political pressure on the Cuba government. Source: Worker's World Service

What about a British ceasefire?

Loyalist paramilitaries have killed Catholics and bombed a Sinn Féin office since the IRA ceased their military campaign.. Although reforms to discriminatory housing laws have been removed or had their legal basis undermined, the British state has not officially declared a ceasefire. Furthermore, the legacy of that system of discrimination still remains. This is evident in the fact that a Catholic is 2.4 times more likely to be unemployed than a Protestant. Source: New York Transfer News Collective

Mexico elections a sham

There is evidence that the electoral process in Mexico was rampant with fraud. Spokespeople for the Fray Bartolome de las Casas Center for Human Rights in Chiapas say women in one village were paid the equivalent of \$100 each to vote for the PRI. The EZLN has warned PRI victor Eduardo Robledo Rincon that unless he resigns, he faces trial before a revolutionary court. Peasants supporting Avenado (The PRD candidate who by many accounts should have won.) occupied two municipal headquarters in Chiapas on Aug. 30 to protest the fraud. To this day, the Clinton administration, and U.S. big business as a whole has come to the defense of the PRI government providing them with political, diplomatic and military support. Source: Worker's World Service

Guyana's 20 million acres to be logged

Local groups are asking for renewed international support to stem the Guyanese government's preparations to log vast stretches of Guyana's forest. The move contravenes prime minister Cheddi Jagan's promise to further regulate corporate timber leases. Guyana has 35 million acres of loggable forest. In 1989, six acres were under exploitation. Today, contracts for 20 million acres have been signed with another 10 million in the making.

Many of the firms moving in on Guyana are the same corporations in conflict with indigenous peoples in South Asia and Oceania. Moreover the Guyana Forestry Commission are ill equipped to control the massive expansion, collect logging fees from foreign companies or enforce planning requirements and environmental safeguards. Source: Netnew@DB.Stanford.BDG

fall
migration

DAILYITES FLOCK TO THE STAFF MEETING
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Tackling the

BANDIT QUEEN, directed by Shekhar Kapur, tells the story of Phoolan Devi, a formerly brutalized lower caste woman in India who carried out a series robberies and murders between 1978 and 1983, which lead to the massacre of thirty upper-caste men in the Uttar Pradesh village of Behmai.

Despite massive police activity, and the systematic killing of most of her gang members, Phoolan Devi proved to be elusive. She surrendered in February 1983 on her own terms in front of ten thousand cheering people. The next provincial elections saw the coming to power of a lower-caste government in Uttar Pradesh.

Bandit Queen is as shocking and tragic as the life of Phoolan Devi, and it has become caught up in a whirlwind of controversy both within India and internationally. As it stands, the Indian government is on the brink of banning it with the support of Phoolan Devi who, after her recent release from prison, is seeking political office. The *Daily* was able to talk to director Shekhar Kapur at the Montreal World Film Festival where the film was being screened.

Daily: What role do you see *Bandit Queen* playing within India's anti-caste movement and the women's movement, and more broadly, what role do you see yourself as an artist and filmmaker playing in social movements?

Kapur: A filmmaker is his film. The role of a filmmaker is the film, the role of the film is the filmmaker. We're not politicians and I'm not a leader, we make films because we express through films what we feel. So it's the role of the film, not so much the role of the filmmaker. Whether I'll pick up the caste system in my next film, I don't know. I doubt it

very much. There are many other problem to tackle. So, it's the film more than anything else.

Daily: And what role do you see that film as having played?

Kapur: Oh, it's a time-bomb as far as the caste system is concerned. That's the big reason for censorship in India. People feel that it will incite caste clashes. Now what do they mean by inciting caste clashes? If it means that the oppressed will come up and make their voices heard, well then, it should do that.

Daily: Has the film been screened at all by people involved in the women's movement or the anti-

caste movement in India? If so, what has their reaction been to it?

Kapur: It hasn't been screened that much, but the reaction generally of people who are involved in the feminist movement, there are not that many people involved in the anti-caste movement specifically in urban areas, but generally it has been good, it has been criticized also. But generally, I would say in 90% of the cases, it has been praised a lot, and people believe that it should be seen as is.

Daily: You've been adamant that the film has to go unchanged. What type of demands has the Indian



MAKING A SPECTACLE

caste system



by Ahmer Qadeer and Azim Hussain

An interview with Shekhar Kapur, director of the controversial film *Bandit Queen*

Censor Board made on you to change the film and are you willing to make any compromises at all?
Kapur: No, I'm not going to make any compromises at all. I feel I've made the film very responsibly. I haven't made it vulgar. Censorship laws are there for things they feel should not be seen. If it is a film that is important, then ten years down the line people will remember a film that I didn't make. For example, in England they've compared it to *Seven Samurai* and *Bicycle Thieves*, now would you ten years down the line remember a heavily chopped, censored version of *Bicycle Thieves*

or the original? I think that if it's a work that is very important, it has a certain integrity, and I certainly made the film with a lot of integrity. I would rather that they didn't show the film than show a chopped version.
Daily: You wouldn't even be willing to cut out the explicit rape scene if it was just that that the Censor Board demanded?
Kapur: No, it's such an integral part of the film.
Daily: That's interesting what you said about the Censor Board in that they see themselves as having a role of cutting out things which are deemed inappropriate for peo-

ple to see. But the Board is very political and very involved in the political world, especially when you compare what gets through when it comes to Bollywood [Indian commercial cinema], the kind of senseless violence that gets through, the inanities that get through, yet when it comes to your film, there is violence, but it makes sense and it is very charged, not random not senseless, yet they have a complaint with it. What's your comment on the role of the Censor Board?
Kapur: I think the censor laws in India are irresponsible, they're short-term goals, they're knee-

jerk reactions. So if suddenly films show a lot of violence, they say "No more violence." The more you censor, the more you have to censor. There is no film without sensuality, there is no film without sexuality, there is no film without political problems, without anguish.
Daily: There has been a lot of news in the press surrounding this film, especially concerning Phoolan Devi's reaction. There has also been a lot of contradictory information going around too. I was wondering if you could shed some light on the situation with Phoolan Devi and her reactions to your film.
Kapur: She hasn't even seen the film, you know, that's stupid. I must ask Channel Four why they haven't shown the film to her, it is very essential that the film be seen [by her].
Daily: But do you think it will make a difference if she does see the film?
Kapur: No, because I don't think Phoolan Devi controls her own life, her own thoughts, her own circumstances. She is surrounded by people who tell her what to do, it must be a very confusing state for her, to go from jail to political stardom and international media star. She must be surrounded by people who want to use that for their own good and tell her what to say and what not to say.
Daily: I think that there is potential for this film and there is significance to Phoolan Devi's life. One of the best examples of that is the situation that you were describing at the press conference where the actress who played Phoolan Devi so strongly identified with the character. Were there any political problems associated with the film, such as the Indian government not letting you make this film and people intervening.
Kapur: I didn't have any problems during the making of the film. The only problem I had was that Channel Four was very keen that I not meet Phoolan Devi before the film began. They were very scared that, since I'm a well-known man, if I were to meet her

there would be so much publicity that someone would try to stop the film. I'm not sure that that was a good thing but anyway it was their wish. But beyond that there was nothing.
Daily: Is this the first festival it has played at?
Kapur: It has played at Cannes, Edinburgh, Jerusalem, and Montreal.
Daily: And what has the international reaction been?
Kapur: Much the same as here. It hasn't been in competition anywhere. It's probably much better this way... It's better to be in the non-competition category, especially at Cannes, because it is then purely a festival of film. It's not as political in that which country should win, etc. So I have been in the official section but not in the competition section... I'm quite happy for *Bandit Queen* to not be in competition because it has become a politically important film and I don't think it should be looked at as whether it is a better film than other films. It has acquired a destiny beyond itself, and it's not a destiny I set out to make, it just acquired it.
Daily: Are you unhappy with that?
Kapur: No, but it makes life difficult. Because where I was a personal person and filmmaker, albeit a well-known one in India, the destiny of the film has thrust a destiny on me also. So now I will be asked to take on the destiny, going back to your question about roles, and I'm not sure I could do that. I'm not sure that I am capable of that, film after film, to live up to that. I'm not sure I have the talent or the commitment. I certainly started later in life.
Daily: So what are your future plans?
Kapur: I'm caught up in this film so much right now. I am writing a film called *The 9 O'clock War*. It's about a war in a Third World country which gets taken over by a media campaign to make it the world's most popular soap, the whole war for the media becomes a question of ratings, but for them it is a question of lives.

Take back the night March in Montréal this Saturday

Hundreds will walk for safer streets at the annual "Take Back the Night" march to be held at Lafontaine Park this Saturday, September 17, at 7pm.

"Because the majority of victims of violence are attacked by people they know, this (demonstration) is not attacking the root of the problem. But because the streets are where most women feel unsafe, it is a good place to start," said Sara Mayo, interim external coordinator for the Women's Union.

Organizers are asking men to pass this demo up, which is in its 14th year.

"I don't think (this) should be controversial," Mayo said. "Men can help in many ways, every other day of the year."

The object of the demo is to make Montréal's streets feel safer for women.

"We don't need men there to 'protect us,'" Mayo said.

The march is intended "to take back the night from men who make it scary for us, and from the men who feel they have to protect us."

The Walk-Safe Network, which provides a walking service to the McGill community, has been encouraging men to join for years. Mayo, who is also the Public Relations coordinator for Walk-Safe, doesn't see a conflict.

"We (at the Women's Union) try to encourage many alternatives to help women to feel safe. So if people want to use Walk-Safe, I would never discourage that."

Want to demonstrate? Meet at the Women's Union no later than 6:15pm (5:30pm if you want to help with the banner), Union 423.

— Jason Prince



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The New Accessible Opera: Les Histoires Sacrées

BY RACHEL LUNDGREN

Guess what- opera IS for everyone. I interviewed Matt White who plays one of the narrators in *Les Histoires Sacrées*, the new performance by Le Studio de Musique Ancienne de Montréal, and realized that if someone understands the text of the piece, they can connect the words and the concepts to the variations in the music and enjoy interpreting what is occurring before them.

Les Histoires Sacrées is actually three oratorios, which are biblical stories told through music. Originally meant to be performed in a church, they make old testament tales more interesting to the audience (or congregation) by using voices and instruments to bring the stories to life. The three tales are of *Jonas and*

Italian who started the Baroque in Italy, while Charpentier was from France, and the difference in their styles, based on geographical location, can be heard in the three pieces.

Matt said of his roles "*In the Denial of Peter*, I play one of the chorus, a narrator. In *Jonas and the Whale* again I am a narrator, but I also play one of the people on the boat. In the story of Jonas, when the boat is shaken by the thunder, lightning, and waves, it is because God is angry at Jonas for failing to listen to him. Everyone on the boat is agitated, while Jonas sleeps in the hull of the boat. I say to him, 'Wake up! Make some supplications to your God so maybe we will be saved.' In *Jephté* I am a narrator and I get to announce one great scene where Jephté sees his daughter and realizes she

singers to do on stage with themes in the music and text.

Matt White is a part-time student at McGill in English Literature. He spends his other "part-time" singing with SMAM. "I spend three to four hours a day doing music, and in my case it is fortunate because I can get paid for it now; I get paid to learn." He started singing thirteen years ago at age eight in a men and boy's choir. "In my neighborhood, it was cool to join this choir, because all the little boys did. I saw young men staying on in the men's section which made me realize that it was a cool thing to do throughout my life, so I developed a strong love for music."

White has also sung with the Ontario Youth choir, the Kanata Singers in Ottawa and a Baroque ensemble in

if anyone is starting to be interested in vocal and instrumental music, especially of different ages, *Les Histoires Sacrées* is the perfect beginning step. It is not as inaccessible as some large-scale operas, the sound is prettier and the harmonies cleaner. You do not have to be an intellectual to enjoy opera or to understand its subtleties.

In order to get the most out of the oratorios, either read the three stories beforehand (if you have a bible) or come a little early and read the text they are providing. "There are a lot of musical effects that are directly related to the words in the text. One example that is amusing is when the narrator, a bass, explains how Jonas is swallowed by the whale. While he is singing his voice is descending and ends on a very low note,



the Whale, *Jephté* and *The Denial of Saint Peter*. In the following interview White briefly describes each oratorio:

"In the story of *Jephté*, the Israelites and the Ammonites are warring. *Jephté* asks God to save the Israelites and secure their victory, and God agrees to do this but asks what he will get in return. *Jephté* promises to sacrifice to God the first person he sees after the battle. The Israelites win the fight and the soldiers return triumphant. The community is reunited, a central theme in the tale (i.e. what a person is willing to do to for the benefit of their community), and all are joyous. However, the first person *Jephté* sees his daughter, and he tells her she has to die because he made a deal with God. She understands and accepts but asks to have several months in the wilderness to bewail her fate."

White notes that "there is one really beautiful moment in the piece where she (the daughter) goes to the mountains and cries and there is an echo of her lamentations. You hear two other sopranos repeating her cries, in harmony, and it is quite haunting."

In *the Denial of Peter*, Christ says to the apostle Peter, "By the time the cock crows, you will have denied me three times." Peter refuses to accept that he might do so, but Christ's prediction is correct. "It is a gripping and emotional tale if you take it in a historical context. The disciples were extremely devoted, there was a different level of religious intensity than what is frequently found today."

Jonas and Jephté were written by Carissimi, and *Le Reniement de Saint Pierre* (Denial of Saint Peter) was by Charpentier. The oratorios are from the Baroque period of music (just after the Renaissance and just before Bach). Carissimi was an

is the first person he has seen."

When asked why he was picked for the part of the narrator in all three pieces he replied, "because the colour of my voice was what he (the director) wanted to describe the scenes."

Le Studio de Musique Ancienne de Montréal (SMAM) is the only professional choral ensemble in Montréal and they specialize in the reproduction of early music (pre-1750), which is mostly Renaissance period works. They adapt their vocal style to the period they are reproducing, and use instruments that are either originals (some from the mid-1700's) or copies. Their objective is to get as close as they can to the original sound using instruments like two harpsichords, a cello, a viola da gamba (precursor to the cello), two baroque violins, an organ, and a lute.

While SMAM prefers early music, they are also branching out into contemporary styles. In general oratorios are performed as concert pieces with a choir in black and white, a conductor, and an orchestra. White explains that in *Les Histoires Sacrées* "We have moved beyond that and all the choruses will be staged with acting." The introduction of elaborate costume is part of the movement away from the typical style of oratorios. As this production is being done in conjunction with Le Conseil Régional D'Île-de-France and Le Conseil des Arts de la Communauté Urbaine de Montréal, the two major soloists and the director are all from France.

The director of *Les Histoires Sacrées* is interested in subtexts, trying to find ideas beneath the surface. But at the same time, his direction is fairly uncomplicated which means the audience has to watch and listen closely. If they do, they will find some fascinating parallels in what he has directed the

"When most people think of opera, they think of a fat lady with braids and horns on her head"



Ottawa before coming to Montreal. He has been a part of SMAM for over two years now. Later plans include being a singer, but an "educated" one, hence the degree in English Literature. "I did not want training immediately, which is what music school is. I wanted to be educated before training because to me the most important aspect of technique is understanding the text. It is difficult to communicate a message in song if you do not understand what you are attempting to communicate. I want a training in literature so I have some experience in sorting out texts (like bible stories)."

"When most people think of opera, they think of a fat lady with braids and horns on her head." According to Matt,

like the whale's jaws coming down." If you understand the story, the scale is a funny parallel.

Art forms like dance and opera are experiences that require a little work to enjoy, some background knowledge is needed. They challenge the mind and the senses.

In school, often, information is spoon-fed, and no real learning is necessary, certainly not learning for the love of learning. With opera, interpreting the music is learning for and by yourself, taking the initiative, and enjoying it.

Les Histoires Sacrées is playing at Redpath Hall on September 14, 15, 16, 17 at 20h00. Tickets cost \$20.00. Telephone: 843-4007

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continued from page 5

Grand Opera House, the Québécois and the Irish conflicts meet, circle each other, blend into a single, unified theme: struggle between two diametrically opposed polarities.

But then Fennario interjects his epiphany: that the groups struggling against each other are being defeated by that very struggle. That these groups are not so very different in the face of a "common enemy" against whom they should unite. That Fennario's "common enemy" is a small percentage of the population which wields all the power over the disjointed and fractioned masses: bosses, landlords, bureaucrats and governments.

And it is here that Fennario explains his use of "theatre as a weapon" — community theatre which doesn't blanket the message, the meaning, in a glorious

swirl of success and publicity. His are "plays about the working class for the working class", as he says in his monologue. Political drama that hits hard, knocks the breath out of the audience till you can hear it burst into the theatre space and feel it as pulsing tension — heaviness. Not knowing quite what to say when the play ends, the performer says thank you, the applause dies down, the audience is left alone in a room full of chairs looking at an empty stage.

then the earth tilts and quivers — slipping into some sort of dreamy unreality, those who have dared to stay are transported (unknowingly?) into a Socialist/Marxist/Leninist meeting — the kind you could get put away for attending in the '50's when McCarthyism was at its most extreme under we are told that the workers must unite., that we have power as a class., that we need a party, a brain, a memory, a collec-

tive consciousness, that the workers should take over the system and run it democratically ourselves. mass mobilization in the streets. revolution.

When the earth straightens out again, I find myself back on the street in front of the small white door. 3710 St. Laurent. Overwhelmed, but enriched, in some twisted way. Something Fennario said echoes in my mind: "You're gonna be used in ways you'll never understand." I think I just was.

I have seen a piece of history. I don't think I'll become a Socialist reformer and overrun the government.....yet (although anything could happen with the PQ in power). But the seed has been planted in my young and fertile brain, and I haven't yet had my epiphany.

Banana Boots runs from Sept. 14 to Sept. 25, \$7 students, \$10 general public. At the OK Theatre Space, 3710 St. Laurent, 2nd floor, 982-9050.

events

• Actors/Actress needed for independent student video. Auditions Mon. Sept. 19 and Wed. Sept. 21 6-8pm in Arts 230. Call Greg for info: 288-7326

• Terry Fox Run-McGill Group for cancer research. Sunday Sept. 18, 10am registration, Beaver Lake, Mount Royal. Refreshments and door prizes available. info: 274-1128

• LBGM discussion groups. Wednesdays 5:30pm Bi-Group, 7pm Women's (new) Women's Union (Shat 423) Fridays 5:30pm Coming Out, 7pm General (UTC Basement 3521 University) All Welcome. info: 398-6822.

• Lecture by Prof Rita Felski, University of Virginia *Fin de Siecle, Fin de Sexe: Transsexuality, Postmodernism, and the Death of History.* Fri. Sept. 30 4:30pm Arts Building, Arts Council Room

• D.O Hebb Lecture Series Paul Gold, University of Virginia *Investigating the Memory Modulating Action of Sugar: Implications for Memory Aging.* Sept. 30. 3-4pm Stewart Biological Building, 1205 Dr. Penfield Ave.

Rm S1/3.

• Temple Emanu-El-Beth will host a Simchat Torah Eve service with a Hakafot and Torah reading, Sept 27, 7:30 pm. All welcome.

• The Transit Network. Calling all new and old members. We are a carpool service giving affordable lifts to school. 398-2902, or Shatner 413 if you have a car or need a lift.

• McGill Department of Psychiatry Thursday Seminars. Thursday, Sept 22, Dr. Joe Pochford from Douglas Hospital Research Centre, Dept. of Psychiatry McGill on *Behavioural Characterization of Transgenic Mice with Impaired Glucocorticoid Type II Receptor Function.* 4 pm at the Research and Training Bldg., Conference Rm, 1033 Pine W.

• McGill Students For Literacy general meeting. Monday Sept 19, 7-9pm, Union 425/26. All returning tutors must attend, those interested in finding out more welcome.

• Caribbean Students Society of McGill invites you to their first social and general meeting. Friday Sept 16, 6:30pm, Shatner 310. All welcome.

• McGill Christian Fellowship first meeting, Friday Sept 16, 7:30pm.

Call Mel at 849-9098.

• Visual Arts Centre. Basketry Workshop by Ankaret Dean. Saturday, Sept 17 and Sunday, Sept 18, 10-4pm. Free lecture at the Centre Friday, Sept 16, 7:30pm. Register in person at the Centre, 350 Victoria Ave. (in Westmount near Vendôme metro) or call 488-9558, 9am to 7pm, Monday to Friday, or until 4pm on Friday. Fax: 488-7075.

• McGill Bld Buddies Tutoring Club. Opening meeting. Come Sept 19 or Sept 21 at 7pm to Shatner Ballroom. Old and new members welcome.

• The McGill Internet Society is now in its formative stages. Will work to get all students services online, set up a student-run information server, sponsor speakers, discussions and events, work to protect student rights on McGill's computer system and help students get online. Talk to Jason: bhha@musicb.mcgill.ca, or 288-3939 or stay tuned to mcgill.general.

• Public talk by Jon Kabat-Zinn, PhD entitled *Wherever You Go There You Are* on Mindfulness Meditation and Stress Reduction. Sept 17, 7pm, Birks Bldg., 3520 University Street. Donations welcome. 398-6555.

THANKSGIVING

October 7th to October 10th

The price includes:

- * Return bus transportation
- * 2 nights accomodation BELVEDERE
- * 4 hours City Tour
- * Taxes and service charges
- * Representative
- * Discount coupons for Broadway shows

Price:

| | |
|--------|-------|
| Quad. | \$139 |
| Trip. | \$159 |
| Double | \$189 |

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1613 St-Denis

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284-1368
288-1130
735-8794
843-8511

VOYAGES CAMPUS

TWO FILMS ABOUT ARTISTS, WOMEN AND FRIENDSHIP - EACH REFLECTING A VERY DIFFERENT MONTREAL

NFB Cinema
September 16-23 at 6:30 pm nightly

When Shirley Met Florence

a delightful film about a friendship between two Jewish immigrant women, both crazy about music, that has lasted sixty years and

BY WOMAN'S HAND



a film exploring the life of three women artists — all founding members of the famed Beaver Hall Hill Group — who struggled against the social restrictions of the '20s to pursue their art.

Opening night benefit for
The Montreal Sexual Assault Centre
Friday, September 16
at 6:30 pm and 8:30 pm.
(Donation \$5.00)

NFB CINEMA

1564 St. Denis
Corner of de Maisonneuve Blvd. East,
Metro Berri

Admission:
\$4 general
\$3 students-seniors

Information:
496-6895



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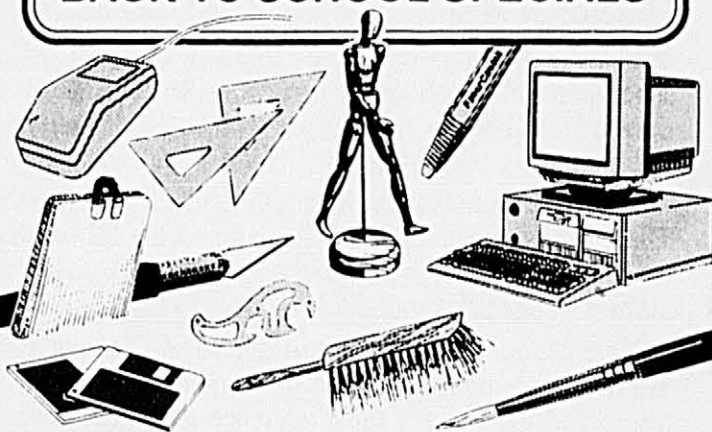
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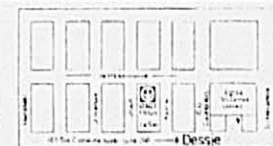
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Richard III
A TWO-MAN VERSION OF
SHAKESPEARE'S PLAY
DIRECT FROM NEW YORK
ADAPTED & STAGED BY NEIL S. FLECKMAN
September 13-24, 1994 - 8 p.m.
(Tuesday through Saturday)
Tickets \$10 - Students \$5
Players' Theatre 3480 McTavish St. - 3rd Floor
For reservations call 398-6813



DEAN OF THE FACULTY OF SCIENCE

The position of the Dean of the Faculty of Science became vacant July 1, 1994. Accordingly, an Advisory Committee to review the Deanship has been established. The Dean of Science supervises and administers the programs, budgets and all activities of the Faculty. Appropriate scholarly and administrative experience is required; facility in French is desirable.

McGill University is committed to Equity in Employment. The University encourages applications from all qualified candidates, especially women, aboriginal people, visible minorities and persons with disabilities.

Nominations to, and applications for, as well as comments about, the position are invited. A curriculum vitae and the names and addresses of three references should accompany the application or nomination. These should be addressed to:

Dr. T.H. Chan
Vice-Principal (Academic)
James Administration Building, Room 504
prior to October 15, 1994.



DEAN OF THE FACULTY OF ARTS

The position of the Dean of the Faculty of Arts became vacant June 1, 1994. Accordingly, an Advisory Committee to review the Deanship has been established. The Dean of Arts supervises and administers the programs, budgets and all activities of the Faculty. Appropriate scholarly and administrative experience is required; facility in French is desirable.

McGill University is committed to Equity in Employment. The University encourages applications from all qualified candidates, especially women, aboriginal people, visible minorities and persons with disabilities.

Nominations to, and applications for, as well as comments about, the position are invited. A curriculum vitae and the names and addresses of three references should accompany the application or nomination. These should be addressed to:

Dr. T.H. Chan
Vice-Principal (Academic)
James Administration Building, Room 504
prior to October 15, 1994.

events, continued

- **Namada Project, Crises of Democracy and Development in India.** Discussion on the Namada Valley dam project. Screening of the video *A Valley Refuses to Die*, by K.P. Sasi. Sept 15, 6pm, 4380 McTavish rm 425. 987-1359/ 281-6943.
- **McGill Hong Kong Dragon Students Cantonese Language Course.** The course runs from Oct. 11 to Nov 29. Call Vincent Law 288-1387.
- **McGill India Canada Students Association** would like to invite you to a picnic, Sept 18, welcome dance, Sept 23, general meeting, Sept 22, in Union Ballroom. Call 398-6816. Reduced membership fee this year.

- **McGill Varsity and Junior Varsity Club.** For women and men. General meeting, Sept, 15, 8pm, Currie Gym. Try-outs and sign-ups, Sept 26-28, 7-9pm at Currie Squash Courts.
- **Pavillon Bruchés** needs volunteers to provide food aid and to visit the elderly. Call 528-1603.



UNIVERSITY PLANNING OFFICE STUDENT CHILDCARE QUESTIONNAIRE

The University Planning Office is presently assessing the need for a part-time* daycare facility on campus. In order to study the issues thoroughly, we would appreciate your help in determining the childcare needs of McGill students. **IF YOU ARE BOTH A STUDENT AT MCGILL AND A PARENT, PLEASE FILL OUT THE BRIEF QUESTIONNAIRE BELOW SO THAT WE WILL KNOW WHAT YOUR NEEDS ARE!**

This information will remain anonymous and the results will only be used to document the need for additional childcare at McGill.

*Part-time refers to child-care that is more than 4 hours/week but is less than 27 hours/week. A child would be enrolled on a regular/fixed basis for each semester.

INDICATE YOUR CHOICE BY CIRCLING THE APPROPRIATE ANSWER(S)
PLEASE RETURN BY OCT. 7, 1994

- 1) What is your student status at McGill AND indicate if you are at Macdonald campus
 - a) full-time undergraduate student
 - b) part-time undergraduate student
 - c) full-time graduate student
 - d) part-time graduate student
 - e) additional session student
 - f) continuing education
 - g) Macdonald campus
- 2) Are you a:
 - a) Canadian citizen or landed immigrant
 - b) International Student
- 3) How old are the children you require care for? Please indicate the number of children.
 - a) 0 to 17 months
 - b) 18 to 35 months
 - c) 3 to 6 years but not attending preschool or kindergarten
 - d) 3 to 6 years attending preschool or kindergarten
- 4) What type of child care arrangements would be the most helpful to you?
 - a) part-time on a regular per term basis (see * above)
 - b) drop-off babysitting service (evenings _____ weekends _____ exam period _____)
 - c) full-time (more than 27 hours per week)
- 5) How often would you use a part-time childcare facility (per week)?
 - a) number of mornings _____
 - b) number of afternoons _____
 - c) number of evenings _____
- 6) Given your schedule this term, which day(s) of the week would you have been most likely to use a child-care facility? (EVENING is anytime after 6:00 pm)

| | AM | PM | EVENING | | AM | PM | EVENING |
|--------------|--------------------------|--------------------------|--------------------------|-------------|--------------------------|--------------------------|--------------------------|
| a) Monday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | e) Friday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| b) Tuesday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | f) Saturday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| c) Wednesday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | g) Sunday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| d) Thursday | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | |
- 7) What is the maximum you can afford for child care? (per day)
 - a) less than \$5
 - b) \$5 - \$10
 - c) \$10 - \$15
 - d) \$15 - \$20
 - e) \$20 - \$25
 - f) more than \$25
- 8) Would you be willing to participate in:
 - a) administration of the facility
 - b) staffing the facility (assisting regular staff on an occasional basis)
 - c) neither
- 9) If you would be willing to be interviewed in more depth, please indicate your name and phone number.
We need your input _____
(If you would like to provide additional comments please attach a separate sheet).

Completed Questionnaires can be dropped at:

| | | |
|--|---|--|
| 1) The University Planning Office James Administration Bldg. Rm 536 | 2) Student Society of McGill University University Centre (ground floor) | 3) Post Graduate Student Society Thomson House (box in lobby) |
|--|---|--|

Please return by Oct. 7, 1994

This survey is supported by the Student Society of McGill, Post Graduate Student Society and Quebec Public Research Interest Group

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. **McGill Students & Staff** (with valid ID): \$4.00 per day, 4 or more consecutive days, \$3.50 per day (\$11.00 per week). **General Public**: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

Condo to share - Clark/Pine renovated loft-style fully equipped sundeck backyard fireplace brick/pine non-smoker w/cat grad pref. \$450/mo. incl. - 849-0932.

Kent Ave. large, duplex 5 1/2 lower, heated, brand new kitchen, equipped, glassed-in porch, garden, hardwood floors, \$1050.00, evenings 738-5391.

Colourful 4 1/2, near St. Denis and Ontario to share with generally quiet social work student. Lesb./Gay positive. \$245+/month. Keith 848-0058. Cat welcome.

Heart of Downtown. Beautifully renovated apartments at a reasonable price. 3 1/2, 4 1/2 available. If interested please call 284-5650 or 849-3897.

Immediate Occupancy. St-Lawrence/Pine. Large loft (1500 sq. ft.) with fridge and stove. Ideal for 2 or 3 students. 866-4491.

Brite Condo/Loft in fab new bldg near parks & Old Port, city hall, Bonsecours Mkt & Champ-de-Mars metro. Very quiet, balconies \$575/month. Great opportunity 288-4760, 844-6928.

McGill Univ. Student Apts. immediately-5 min from campus-furnished studios/rooms \$347/\$440-Rental Office 3653 Univ. 398-8423/398-6050.

Beautiful lower duplex for rent. 5 rms., bright, clean, renovated, Elec. heating, washer/dryer entry, backyard, unfurnished near Pie-IX metro. Call 465-1544.

2 - MOVERS/STORAGE**Moving/Storage**

Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Low rates. Steve 735-8148.

3 - HELP WANTED

Students Needed! P/T work doesn't need to be boring! Enjoy flex hrs. along with excellent income during school. Trng. provided. Build valuable C.V. exp. this fall! 731-0335.

5 - TYPING SERVICES

Word Processing. (937-8495) Term papers, résumés, forms design, correspondence, manuscripts (Laser/Fax/Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

Success to all students. Word-Perfect 5.1. Term papers, résumés, applications. Editing of grammar. 27 yrs. experience. \$1.75/D.S.P., 7 days/week. Campus/Peel/Sherbrooke. Paulette/Roxanne 288-9638 - 288-0016.

Wordprocessing. Call Karen 489-2665. Macintosh, fast service, quality, reasonable rates, pick up service. 489-5118 fax.

Resumes by MBA's. Student rates. Better Business Bureau member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. Prestige (on Guy). 939-2200.

Word-processing of term-papers, reports, theses etc. Word-Perfect 5.1, Laser printer. 9 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

6 - SERVICES OFFERED

The McGill Daycare Centres have one space available immediately for a child between the ages of four and five years (as of September 1, 1994). Please note: Both parents must be working or studying full-time. Please call Laurie 398-6943.

Study Skills: Single workshops 1st/2nd yr. students. Time Management; Effective Notetaking; Reading Textbooks. Tues. Sept. 20 12-2pm, Wed. Sept. 21 3-5pm. Powell 301. 398-3601.

7 - ARTICLES FOR SALE**Hot Peppers**

Add some fire to your life. Try fresh, organically grown cayennes, chilies and jalapeños. To order call Richard 398-6427 Days.

Computer for sale. 386 (IBM compatible) 25 Mhz, 4mb of memory, 40mb hard drive with DOS 6.2=70mb, bilingual kybd. WP & Lotus & games. 368-0545.

Living room set, 2 couches, coffee table, area rug. Also, kitchen table and chairs. Excellent condition. Please call 482-9322 leave message.

Toshiba Laptop \$350, Futon \$50, Trumpet \$500. Zack 272-7492.

Bed single with linens \$200, desk 26x42" \$100, typewriter table \$20, Norco avanti men's 12-speed racer, asking \$250. Call 684-7343.

10 - RIDES/TICKETS

TRAVEL CHEAP WITH COTOMOBILE. OFFER A RIDE\$. OR TAKE ONE TO TORONTO \$24, QUE. \$13, NY \$45, ETC... FREE MEMBERSHIP (for passengers 'til Dec. '94) CARPOOL WITH US 933-0893.

12 - PERSONAL

CyberTalk

Coming Oct.3

Montreal's newest social event! Talk live by computer with others on the system. Make New Friends! Just log on, and you'll be chatting in minutes. IT'S SO EASY!

Info: 345-8866 ext 50

13 - LESSONS/COURSES**You can sing...**

...and you want to learn German, I can speak German and I want to sing. I'll teach you and you can teach me. Malve 284-1996.

Practice Your German. Conversation with a native German. Reasonable rates. Please call 284-6730 + leave message.

Come and Practice your French with francophones. Club Half and Half. Tel.: 465-9128.

Singing Lessons: Classical technique frees your natural voice. Experienced teacher, reasonable rates. All musical styles. 271-8322.

14 - NOTICES

Auditions: Savoy Society of McGill presents The Mikado. Open call for those who are interested. Tues., Sept. 20 & Wed. Sept. 21. Info: Nick Carpenter 982-2537.

Editing, Proofreading, polishing up of theses, term papers, etc. Thorough job, reasonable rates. Please call 284-6730.

Student Christian Movement of McGill is a student collective engaged in faith and progressive issues for social justice. For details contact 398-4104.

St. Martha's in the Basement: an ecumenical, eucharistic service of peace and dialogue, Sundays 10:30am beginning Sept. 11. Pot-luck lunch follows. 398-4104

McGill Multi-Faith Dialogue Wednesdays 12-1pm Presbyterian Col-

lege, Rm. 4, 3495 University St. starting from Sept. 7. Contact David at Chaplaincy 398-4104.

15 - VOLUNTEERS

The organizing committee of the 19th annual MICKEY STEIN SKIATHON MONT HABITANT, an event that raises funds for cancer research at McGill and U of M, is looking for one or more student representatives to volunteers their time, creativity and energy. If interested, please contact Kayla Ellman ASAP at 842-1264.

16 - MUSICIANS

Organists, instrumentalists, choir directors wanted!

PMC coordinates local churches hiring perm. & occasional musicians. No charge to register. Jan 426-5648.

MOVING & STORAGE

Closed van or truck. Local and long distance. Toronto - Vancouver (wkly) NY - Fla. (USA)

7 days - 24 hours.

LOW RATES

Steve

735-8148

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NOVEMBER 6, 1994

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Instructional Athletics Fall 1994

COURSES OFFERED IN:

**AQUATICS
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VARIA

Register now in Office G-35 Currie Gym 08:30-18:30 hrs. Most classes begin the week of September 19, 1994.

INFO: 398-7011

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10th
ANNIVERSAIRE • ANNIVERSARY

**JUMBO 600Z
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\$6.95 +TX
ALL THE TIME!

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ALL THE TIME!

SUPER HOUR
from 4 - 7 pm & 11 pm
to 1 am (2nd floor pub)

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SUNDAYS
4pm-12am 2nd floor pub
TACO NIGHT
2 TACOS for
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**BAR
SUNDAYS**
CHICKEN WINGS
15¢ EACH
(10 per plate)
Subject to beverage

**FREE
BIRTHDAY
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of birthdate

WEDNESDAYS
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FOR LADIES
9:30pm to 11pm
2nd floor pub

DJ
5 days a week
**LIVE
ROCK BANDS**
Fri & Sat

10¢ Special

Daily on 2nd floor pub from 4 to 7 pm.
With the purchase of a main course meal, you and
your guest are invited to enjoy a second one of equal
or lesser value for only 10¢!!!

Valid with coupon only. Subject to beverage.



1420 PEEL



**10th Anniversary
Special**

Purchase an item from our main course menu and receive
a second main course item of equal or lesser value for
10¢.
Valid in 2nd floor pub from 4 pm to 7 pm daily until Sept. 25/94. Subject to
beverage. Cannot be combined with any other offer or coupon.



1420 PEEL



**10th Anniversary
Special**

Purchase an item from our main course menu and receive
a second main course item of equal or lesser value for
10¢.
Valid in 2nd floor pub from 4 pm to 7 pm daily until Sept. 25/94. Subject to
beverage. Cannot be combined with any other offer or coupon.

California Style Mexican Food
1420 Peel (above Ste-Catherine)